



ASIAN ART
SOCIETY

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April 18th
2022



ONLINE CATALOGUE XIX

APRIL ISSUE

WHO WE ARE

The Asian Art Society features an online catalogue every month listing quality works of Asian art that have been thoroughly vetted by our select members, who are the in-house experts.

By bringing together a group of trusted dealers specializing in Asian art, our platform offers a unique collection of works of art that collectors will not find anywhere else online. To ensure the highest standards, gallery membership is by invitation only and determined by a selection committee of influential gallerists

  /AsianArtSociety

Cover Image: detail of an Amida Buddha presented by Gregg Baker Asian Art on p.62

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RUNJEET SINGH

Runjeet Singh is an antiques dealer and consultant working by appointment from Warwickshire in the UK. He exhibits all around the world at some of the premier antiques fairs and exhibitions. He specialises in Asiatic Arms & Armour and has been involved in the field since 1999. He is well established on the global market and many consider him a leading specialist in his field. Runjeet currently sits on the board of directors of Asian Art in London.

Runjeet enjoys the study and academia of the field and writes an annual publication which sits on the shelves of many prestigious institutions. He produces regular PDF catalogues to accompany his exhibitions and has also advised and contributed to several highly regarded publications.

Runjeet has a reputation as a dealer of discerning taste, and responsibly sources fine and rare objects with good provenance. This has led to close relationships with not only the most important collectors, but museums and academics as well. Runjeet meticulously selects objects for his own inventory personally, and takes the same care when sourcing objects for his clients.

Runjeet takes great pleasure in providing confidential advice, consultation, and valuations for collectors, institutions and museums.

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IT IS VERY REFRESHING TO MEET DEALERS WHO CAME IN ASIAN ART THROUGH A DIFFERENT PATH. YOURS WAS MARTIAL ARTS! COULD YOU TELL US MORE ABOUT THE "SCIENCE OF WEAPONS"?

Shaster vidiya is an ancient Indian martial art which the Sikhs have practiced and utilised since the 15th century. *Shaster* translates as weapon, and *vidiya* as science, so you are correct in your title of the 'science of weapons' I began practicing in my late teens and this continued until my retirement from the art when I was in my mid 20's. It was then when I realised my calling was the collecting and study of the objects, rather than the use of them. I am still in touch with my Ustaad (teacher) and like to give some guidance to my ten year old son, who is showing an interest in martial arts.

YOU HAVE CONSTANTLY STUDIED AND READ EVER SINCE ON THIS THEMATIC AND WON YOUR RECOGNITION AS AN EXPERT. YOU HAVE BEEN RECENTLY APPOINTED COUNCIL MEMBER OF THE ARMS & ARMOUR SOCIETY. WHAT ROLE WOULD YOU LIKE TO PLAY IN THIS OLD AND RESPECTED ORGANIZATION?

It is a real honour to have been appointed a council member of the arms & armour society. It is an old institution and carries some nice old traditions, as is very common with such old institutions in Britain, but it has a very forward-thinking council and we are trying to keep in touch with the modern world, as well as best serve our members, and progress the academic study of arms & armour.

BUT YOU ARE ALSO NOW THE ARMS & ARMOUR SPECIALIST OF THE BBC ANTIQUES ROAD SHOW?! HOW WAS YOUR FIRST EXPERIENCE AND WOULD YOU LIKE TO APPEAR AGAIN ON TV?

Again it was a real compliment that the BBC contacted me to appear on the Antiques Roadshow. My first recording was on a beautiful sunny day, and I provided expertise on three very important South Indian weapons. The recording provided the finale of the hour long show, and was the highest value of all the items recorded that day, so I was very proud to have represented Asian Art in that way. Since then I have been asked to attend more recordings for the show, so please watch this space!

YOU WERE ALREADY VERY KEEN WITH DIGITAL MEDIA BUT THE PANDEMIC FORCED YOU TO ADAPT EVEN MORE YOUR WAY OF WORKING RIGHT? HOW WORKED YOUR LIVES ON INSTAGRAM?

The digital world did explode as you imply, and I embraced that, taking part in live interviews on Instagram, connecting with my clients and colleagues via zoom, and taking part in online fairs, however, I do believe a certain amount of 'digital fatigue' started to creep in towards the end of last year, with consumer being overwhelmed with online activity, and so I am very much looking forward to getting back to normal this summer with in-person fairs

ANOTHER GOOD THING THAT CAME OUT OF THE PANDEMIC IS YOUR NEW HOBBY, POLO! ARE YOU HONORING YOUR ROOTS INDIA BEING THE BIRTHPLACE OF MODERN POLO?

I never actually intended to learn how to play Polo, I just wanted to learn how to ride a horse, but a funny chain of events and a misunderstanding led to me arriving at a Polo school and the instructor thrusting a polo mallet into my hands in the very first lesson! I have to say I was glad I did, Polo teaches you a very natural way of riding using your body, legs and hips to guide the horse, with only slight direction with one hand. The other hand is kept free for a polo mallet, or maybe a sword if the need ever arises!

TELL US MORE ABOUT YOUR FIRST PARTICIPATION IN TEFAF?

My participation in the showcase at TEFAF 2020 was a milestone in my career, it was a chance to show the art world the beauty and appeal of arms & armour, I was thrilled with the response, and since I have been

Shikargah (hunting) katar
Rajasthan, India
Circa 1850 AD
Steel, gold



Sword Hilt
Deccan or Mughal Dominions,
India
17th-18th century
Jade, gold, rubies, emeralds





accepted as a full TEFAF exhibitor, so I will be exhibiting with a full stand in Maastricht (25-30 June).

I have many future ambitions, there are many important objects still to be discovered, and some wonderful collections to be formed.

NOW THAT ART FAIRS ARE ALL GETTING BACK TO LIFE WHERE WILL YOU EXHIBIT IN THE FORTHCOMING MONTHS?

As I have already said I am taking part in TEFAF Maastricht 25-30 June, but before that I am very excited to be exhibiting at the Pagoda during the Asia Week in Paris, 8-12 June (Printemps Asiatiques). It is a very exciting new event taking place in the Pagoda building, Paris. A building that looks like it was dropped straight from 19th century China directly into Paris. I hope to be able to honour the beautiful surroundings by showing some beautiful objects from all over Asia.

Left:
Suit of Armour
Bijapur, India
17th century
Steel, camel hair, fabric

Right:
Ornate knife
Ottoman Empire
Steel, glass, wood, ivory, coral,
turquoise, rubies, brass, silver,
mother of pearl, ebony





Showcase, TEFAF 2020



APRIL ART WORKS

Pieces are published and changed each month. The objects are presented with a full description and corresponding dealers contact information. Unlike auction sites or other platforms, we empower collectors to interact directly with the member dealers for enquiries and purchases by clicking on the e-mail adress.

In order to guarantee the quality of pieces available in the catalogues, objects are systematically validated by all our select members, who are the in-house experts.. Collectors are therefore encouraged to decide and buy with complete confidence. In addition to this, the Asian Art Society proposes a seven-day full money back return policy should the buyer not feel totally satisfied with a purchase.

Items are presented by categories, please check the table of contents. Feel free to ask the price if the artwork is listed with a price on request.

01

**OGATA MORIATSU
(1721-1781)**

Carp (Koi)

A pair of hanging scrolls

Signed *Kakurinsai Chorenshi hitsu*
(Painted by Kakurinsai Chorinshi),

Seal *Moriatsu*

Circa 1760-1780

Silk, ink, textile mount and
hanging, the Jikusaki is in bone

186 cm x 52 cm (overall)

103 cm x 40 cm (painting)

Price on request

OBJECT PRESENTED BY:

Galerie Mingei

M.: + 33 (0)6 09 76 60 68

E.: mingei.arts.gallery@gmail.com

W: www.mingei.gallery

Ogata Moriatsu (1721-1781)

Born in Kyoho 6 (1721). Fifth generation of the Ogata family of painters serving at the Fukuoka Domain (modern Fukuoka Prefecture). Son of Hanabusa Kushizaemon, an official samurai retainer at the Fukuoka Domain. Ogata Moriatsu started learning painting at the very young age of around ten years old from Ogata family, Fukuoka Domain. He went to Edo to further his study in painting at the Kajibashi branch of the Kano School, where many copies of Kano Tanyu's works remained. In Enkyo 3 (1746), he was adopted by Ogata Moritoshi (1695-1772), an official painter at the Fukuoka Domain. He succeeded as the family head in 1751 when his father-in-law retired. Ogata Moriatsu died in the Temmei 1st (1781), at the age of 61.







02

**TANBA STORAGE JAR
WITH FOUR LUGS**

Japan

Momoyama or early Edo period

Late 16th/early 17th century

Ash-glazed, coil-built stoneware

41 cm (h) x 35 cm (Diam.)

#21.023

Price on request

OBJECT PRESENTED BY:

Galerie Kommoss

M.: +49 177 6033 201

E.: info@galeriekommoss.com

W: www.galeriekommoss.com









03

**A JAPANESE CARVED
WOOD NETSUKE OF A
SEATED SHISHI**

Lion dog
Japan
Early 19th century
Wood and patina
Price: 900 euros

OBJECT PRESENTED BY:

Kitsune Gallery
M.: + 32 476 87 85 69
E.: arie.vos@kitsune.be
W.: www.kitsunegaroo.com

This netsuke dates back to the early 19th century. The wood has a lovely patina resulting from manifold usage. The mythical animal holds a moveable ball in its mouth.

04

IGA-YAKI TOKKURI

sake bottle

Japan

Showa-period (1926-1989)

Price: 900 euros

OBJECT PRESENTED BY:

Kitsune Gallery

M.: + 32 476 87 85 69

E.: arie.vos@kitsune.be

W.: www.kitsunegaroo.com

Green glazed on one side while the other side has a rough surface. Iga ware has a long history (origins go back to the 7th century). The clay used, is known for its high resistance to fire.





05

**RARE GREEN
KARATSU TEA
CADDY**

With original old wooden box and
silk pouch.

Japan

Edo period

17th century

Glazed stoneware, gold repair

6,8 cm (h) x 6,6 cm (Diam.)

Inv. No. #22.002

Price on request

OBJECT PRESENTED BY:

Galerie Kommoss

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W: www.galeriekommoss.com





06

**AOKI MOKUBEI
(1767-1833)**

Pottery vase with a Japanese poem
"Tanemaki Gonbei"

Signed Kukurin Mokubei saku
(Made by Mokubei, art name
Kukurin), comes with Awasebako
(collector's box)

Circa 1810-1830

Pottery made of clay, inscription is
written with white glaze

8,5 cm x 8 cm x 19,5 cm

Price on request

OBJECT PRESENTED BY:

Galerie Mingei

M.: + 33 (0)6 09 76 60 68

E.: mingei.arts.gallery@gmail.com

W: www.mingei.gallery

Inscription on the vase « Gonbe ga tane maku/ karasu
ga hoji kuru/ sando ni ichido wa/ owazu ba narumai/
zunbera zunbera yo/ Kukurin Mokubei saku. »

(When Gonbei plants his seeds, crows will begin pic-
king, one out of every three times, one has to chase
them away. (The vase is) Made by Kukurin Mokubei)

The inscription is from a famous folksong based on an
episode of a farmer named Gonbei and his futile effort
of planting seeds which are often picked and pecked by
crows. It is believed that Gonbei really existed around
1730 in Mie Province.





07

**UNUSUAL GREEN
KARATSU SHOE-
SHAPED TEA BOWL
WITH SPOUT
(AO-GARATSU
KUTSU-GATA KATA-
KUCHI CHAWAN)**

Japan

Edo period

Late 18th century

Glazed stoneware with iron oxide
painting

6,7 cm (h) x 17,2 cm (w) x 12 cm (d)

Inv. No. #22.003

Price on request

OBJECT PRESENTED BY:

Galerie Kommos

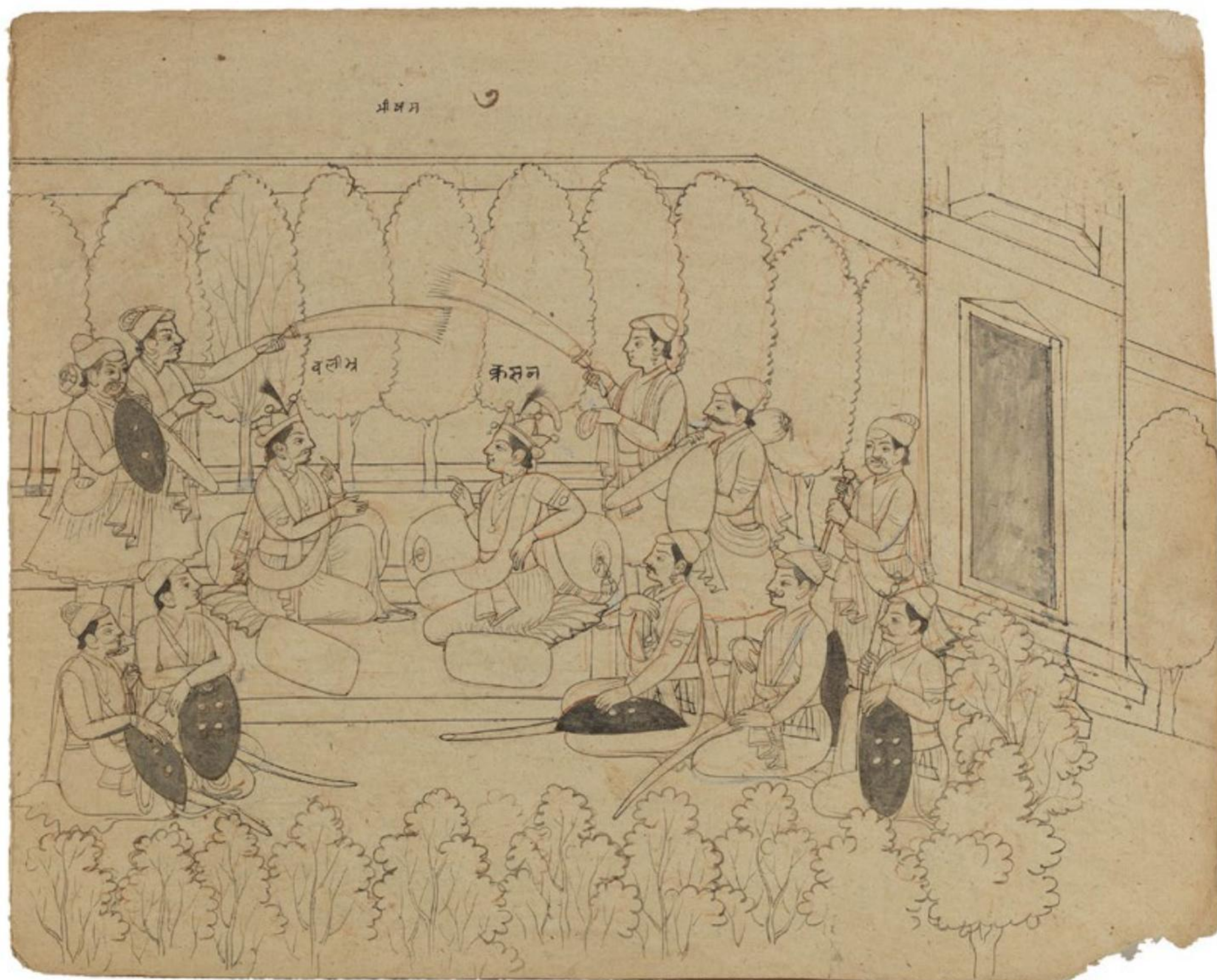
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W: www.galeriekommos.com







08

SET OF 19 DRAWINGS ILLUSTRATING RUKMINI'S ABDUCTION BY KRISHNA

Guler or Kangra, India
Late 18th - Early 19th century
Black and red line on paper
Height: 27 cm Width: 33 cm
Price: 30.000 euros

OBJECT PRESENTED BY:

Alexis Renard
T.: + 33 1 44 07 33 02
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This rare and beautiful series of nineteen drawings illustrates the Rukmini Haran, an episode from the famous Indian epic Bhagavata Purana about the life of Vishnu's eighth avatar Krishna. Rukmini, daughter of King Bhishmaka and sister of Prince Rukmi, is due to marry Prince Shishupala against her will. The princess, who wished to marry Krishna although she had never met him, asks the god to interfere against this unwanted marriage. Wishing to avoid a war between her beloved and her own brother, she asks Krishna to abduct her discretely before the ceremony. This series depicts the entire episode in nineteen steps, from Rukmini's call for help to her wedding with Krishna. The characters are identified through inscriptions above them, and each drawing is numbered at the back in *gurmukhi*, an alphasyllabary widely used in Northern India.

1 - The Vedic sage Narada is a musician and storyteller known to bring the news. He is depicted in the center, warning King Bhishmaka about the future wedding between his daughter and Krishna. In the background, Narada is depicted again in a cloud reaching the sky, with his vina (musical instrument) on his shoulder.

2 - Rukmi, Rukmini's brother, is terribly mad against Krishna after the god killed his friend Kansa. If Bhishmaka was originally enthusiast about marrying her to Krishna, he is however a subject of King Jarasandha, Krishna's sworn enemy. Jarasandha wishes to promise Rukmini to Shishupala, with Rukmi's approbation. On this drawing, father and son agree to marry Rukmini to prince Shishupala.

3 - Refusing to marry Shishupala, Rukmini writes a letter to Krishna, asking him to abduct her right before her wedding, without getting into battle against her family. She is here depicted writing the letter, and at her window giving it to a messenger.

4 - The messenger gives Rukmini's letter to Krishna.

5 - Shishupala and his army arrives in the city of Kundi-na, to celebrate his wedding with Rukmini. He is welcomed by Rukmi, his court and musicians.

6 - Lord Krishna, who loves Rukmini back, decides to abduct her on the wedding day, at the last moment. The god, feeling his lover's concern, decides to answer her with a reassuring letter that he gives to the messenger,

while he is on his way towards his brother Balarama to ask his help for his mission.

7 - Krishna discusses with Balarama, who agrees to help him to abduct Rukmini.

8 - The night before the wedding, the messenger reaches Rukmini's chamber, and tells her to prepare herself for the wedding, and that Krishna will abduct her at the last minute.

9 - Rukmini is getting ready for her wedding, surrounded by her attendants and musicians.

10 - Following the tradition for the future brides, Rukmini is brought in a palanquin to a temple dedicated to the goddess Parvati. In the background, Shishupala's procession is approaching to celebrate the wedding.

11 - On the left side, Rukmini is depicted praying and making a puja on Parvati's statue. At this moment, Krishna arrives on a cart, and kidnaps her while Shishupala's procession is right behind.

12 - Shishupala and his army, going after the two lovers, are intercepted by Balarama's army, while Krishna and Rukmini draw away.

13 - Prince Rukmi, madly enraged with Krishna, manage to catch up alone Krishna's cart and starts to fight him. Rukmini is hiding behind her lover.

14 - Shishupala, who did not take part of the battle himself, loses the fight against Balarama, and goes back home with his soldiers.

15 - Rukmi fighting against Krishna is depicted standing on his cart, his horses falling on the ground. The god is about to kill him with his arrows, but Rukmini begs him to spare her brother's life.

16 - Krishna agrees to spare his life, but makes ties him to his cart and shaves his head as a punishment.

17 - Krishna and Rukmini, with their prisoner rukmi, meet Balarama's army on their way back to the fight against Shishupala.

18 - Rukmini and Krishna are getting married in the city of Dvaraka.

19 - The newlyweds are blessed by Devaki, Krishna's mother.



09

DECORATED HEAD OF NANDI

Kerala, India

19th century

Wood with traces of colored
pigments

Height: 50 cm

Provenance:

Compagnie de la Chine et des Indes

Paris, acquired in Delhi in 1976

Price:

SOLD

OBJECT PRESENTED BY:

Farah Massart

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The head is finely carved with floral and beaded decorations in relief. The face is very detailed with large bulging eyes below gently arched brows and flaring nostrils, the mouth is slightly open revealing rows of teeth. The craftsmen who produced this work have preserved the knowledge of wood carving for generations upon generations. This work reveals an exceptional level of skill and expertise indicative of long-term sponsorship by communities of notable status.

In Kerala (India) huge effigies of bulls (Nandi) in pairs are brought to the temple premises in a procession with the guidance of rhythmic drums and music. This head is only a fragment of a monumental representation of a bull, associated with a festival called "kalakettu" in Kerala.

These gigantic decorated bulls are in fact a ritual offering by the devotees to their beloved Lord Shiva.



10

LION-HEADED VYĀLA

India

Circa 11th century

Sandstone

Height: 63 cm

Provenance:

French private collection, 1999.

Price: 12.000 euros

OBJECT PRESENTED BY:

Christophe Hioco

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A skilfully composed battle scene

The Vyāla, a mythical animal that is very present in Indian art, is a graceful and very powerful creature. With its contorted, curved body, this lion-headed Vyāla wears a beaded necklace and its mane of hair is clearly visible. The animal appears in motion, its position is dynamic, arched and proud. It seems to be fighting with the two figures present, one on its head and the other on its paws. Indeed, a small figure sitting on the lion's rump is facing it directly, while a second, larger figure is standing hunched over, face turned towards the sky, and grabbing the beast by the tail. This position also gives him a very graceful, almost dancing, movement and makes him look as if he too is participating in the fight.

The Vyāla, emblem of the Indian fantasy repertoire

This very beautiful piece appears complete and is quite comparable to the leogriffs of the Khajurāho temples. The hypothesis of the fight refers to a popular theme found on several occasions in Khajurāho. As Gilles Béguin reminds us in his study of the site, this undoubtedly refers to an unknown legendary context, a local tradition, reporting that the princes of the Candella family had to kill a lion in their sixteenth year.

A delicate aesthetic that magnifies religious architecture

Carved in very high relief, this Vyāla is a fine example of the ornamental sculpture of the period. The work gives an impression of fluidity and ease in the movements of its protagonists. This impression is reinforced by the play of light and shadow provided by the high relief, bringing contrast and vigour to the scene. We admire their undulating gestures which perfectly convey the power of the animal as well as the great agility of the small characters. This charismatic mythical lion would have adorned a pillar of a mandapa – a hall with columns – or a gallery of a Hindu temple.







11

**JADE-HILTED AND
JEWELLED KHANJAR**

Mughal, India
 18th–19th century
 Length: 40,2 cm
 Price: 80.000 USD

OBJECT PRESENTED BY:

Kapoor Galleries
 M.: +1 (212) 794-2300
 E.: info@kapoors.com
 W: www.kapoors.com

The present *khanjar* features a pale green jade hilt of 'pistol-grip' form, exquisitely detailed with emerald and ruby stones mounted in gilt settings arranged into foliate designs. The double-edged straight steel blade exhibits a wootz fuller with carved arabesques at either end and the gilded inscription 'ya Ali' ('Oh Ali') at the base of the blade. Such lavish detailing exemplifies both the high level of artistry as well as the extravagance that the Mughal Empire was renowned for.

A similarly decorated jade-hilted Mughal dagger can be found in the Metropolitan Museum of Art's collection (acc. 36.25.658), which displays the same method of inlaying stones into a gilt-foliate design.







12

VISHNU AND LAKSHMI ASTRIDE GARUDA

Pahari Hills, India

18th century

Opaque watercolor heightened with
gold on paper

Image: 14,3 cm x 10,2 cm

Folio: 24,4 cm x 16,8 cm

Provenance:

The collection of Dr. and Mrs. Giraud V.
and Carolyn Foster, acquired in India,
1956.

Price: 18.000 USD

OBJECT PRESENTED BY:

Kapoor Galleries

M.: +1 (212) 794-2300

E.: info@kapoors.com

W: www.kapoors.com

The present painting depicts Vishnu and Lakshmi seated astride his *vahana*, Garuda. The blue-skinned Vishnu holds one of his four attributes in each hand: a mace, a conch shell, a lotus flower, and a *chakra*.

Lakshmi looks up at him in devotion, pulling him towards her with one hand on his shoulder—a subtle and romantic touch that Pahari artists were well-known for.

Garuda supports the couple, grasping their feet and holding them steady. The assured hand and dreamlike lyricism give this image an exceptional ability to convey human emotions. The folio, which has been pasted onto a new backing, is inscribed in a different hand in the year Samvat 1840 (1783 A.D.), attributing the work to Ram Dyal.

See a painting of the same subject attributed to Sajnu, circa 1810–1820, currently at the Metropolitan Museum of Art (acc. 2019.144). The Met's description of the scene can similarly be applied to the present painting:

It is a rare work in the genre of Pahari (Hill) schools in that it concerns itself not with narrating a scene from the epics or devotional literature, but celebrates a single deity, Vishnu, riding his magnificent avian vehicle Garuda. In this way, it singles itself out as a work not concerned with storytelling but rather with celebrating the beauty and grace of Lord Vishnu. As such, it can best be understood as a very personal work, destined for private worship in a household shrine-room.

The drawing on the verso of this painting has been identified as *Radha and Krishna's Reconciliation*, and can be compared to another composition of the same scene from Kangra, circa 1790–1800, formerly in the Coomaraswamy Collection, now in the Cleveland Museum of Art (see Linda York Leach, *Indian Miniature Paintings and Drawings, The Cleveland Museum of Art Catalogue of Oriental Art, Part One*, Cleveland, 1986, no. 122). The drawing provides a fascinating look into the process of the famed Pahari ateliers. The crisp lines, drawn by skilled hands, are by no means the work of a 'rough draft'—despite being uncolored, the image is not in fact unfinished. Functioning as an 'artist drawing' that would be kept in the studio as a reference, inscriptions throughout contain coloring instructions. The red inscription on the top right specifies that the background be painted red, while the inscription in the center of the window directs the artist to "paint the color of moonlight, showing the moon in the sky." These directives helped to maintain consistency throughout the atelier's works, which were usually executed by a number of different hands.

13

GANESHA

Northeastern India

Pala period

11th century

Gray basalt

66 cm x 36,3 cm x 8,4 cm

Provenance:

With Moreau-Gobard Gallery, Paris,
by the early 1960s.

Acquired from the above by Mr. & Mme
Michael Rade. Thence by descent.

Price: 80.000 USD

OBJECT PRESENTED BY:

Kapoor Galleries

M.: +1 (212) 794-2300

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The elephant-headed god sits in the posture of royal ease holding an ax, a fruit, a radish, and a bowl of sweets. His corpulent belly hangs over the short striped dhoti covering his lower body. A serpent draped across his chest takes the place of the standard sacred cord or *yajnopavita* worn by Hindu deities while he is otherwise ornamented in jewels. An eight-petaled lotus floats above his enshrined body while his foot rests on another, met by the mouth of his *vahana*—the rat.

This charming image of the widely adored remover of obstacles is carved into a niche with a decorative, stepped architectural element atop resembling an elaborate temple roof. Carved into a dark igneous rock native to the northeastern Indian kingdom of the Pala dynasty, the relief resembles many of those that graced the exteriors of temples therein.



14

THE GODDESS KALI

Attributed to Sajnu

Mandi, North India

Circa 1810

Opaque watercolors heightened with
gold on paper

31,8 cm x 24,2 cm

Provenance:

Private Swiss Collection.

Christie's, London, 10 June 2015, Lot 70.

Price: 50.000 USD

OBJECT PRESENTED BY:

Kapoor Galleries

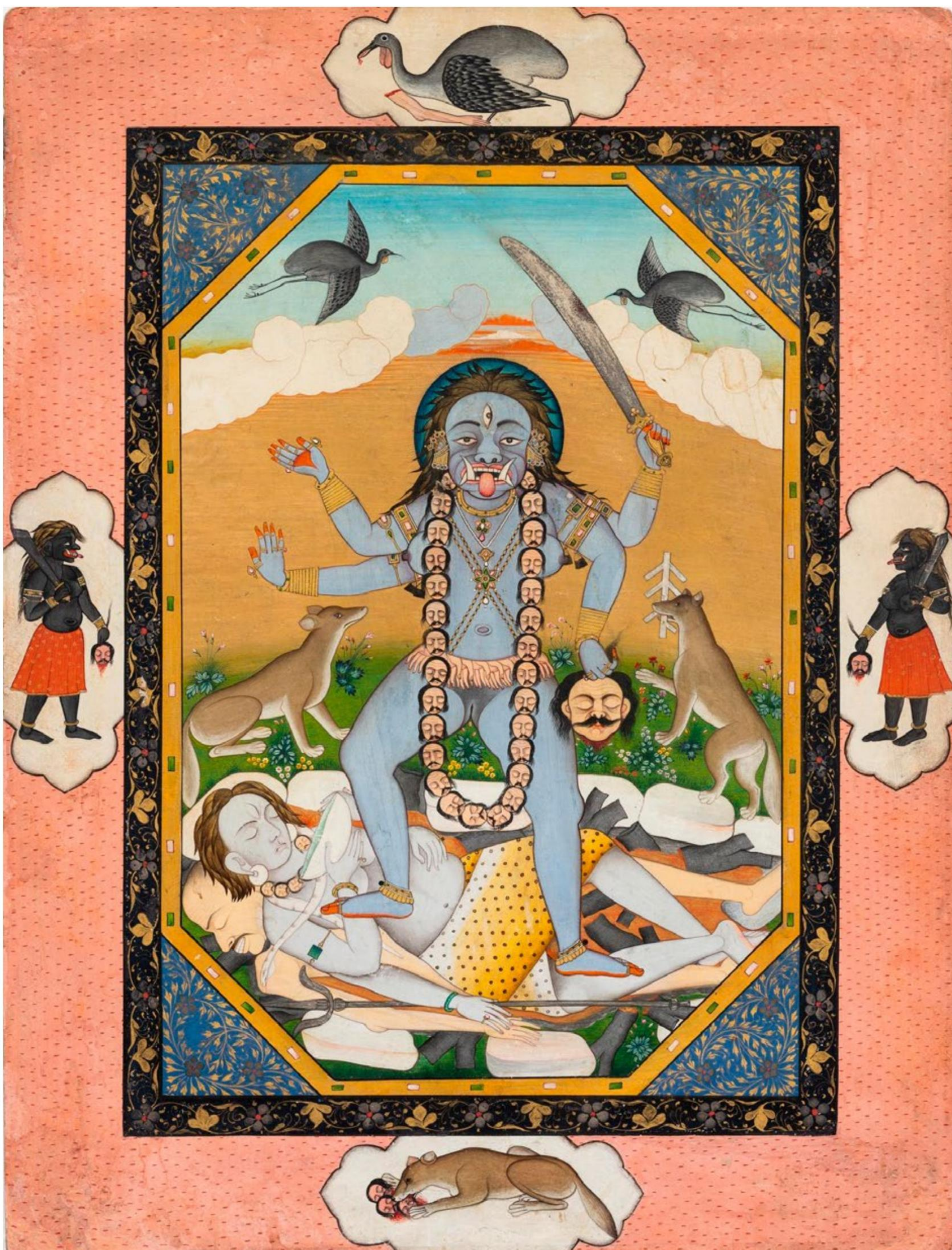
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W: www.kapoors.com

The goddess depicted in a classical stance after her killing spree, the third eye surmounts her tongue struck out in between protruding fangs, clad in a belt of decapitated hands and a necklace of severed heads as jagged hair runs down her shoulders. The manifestation of destruction and barrenness is seen brandishing a curved sword (kharga), holding a decapitated head, with a foot over Shiva's body. Jackals and vultures surround the scene smelling death in the blood-saturated air. The illustration is centered in an octagonal medallion, the spandrels embellished with gold scrolling foliate tendrils, in black borders with scrollwork, wide pink margins containing further depictions of her emanations, cusped cartouches above and below with a vulture and a rat.

The distinctive elaborate margins of this work with cusped cartouches containing attendants of Kali and associated animals are similar to those found on a painting of Raja Isvari Sen of Mandi worshipping Shiva attributed to artist Sajnu (W.G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, fig. 46, p. 275).



15

DURGA

Sculpture

East India, probably Bengal

4th - 6th century

Terracotta

Height: 67 cm Width: 23 cm

Price: 18.000 euros

OBJECT PRESENTED BY:

Alexis Renard

T.: + 33 1 44 07 33 02

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The fierce goddess Durga symbolises the creative and destructive female energy known as shakti. She is particularly venerated for having triumphed over Mahesh, the buffalo demon with multiple forms, defeating him with her trident. Here she is depicted victorious in the *tribangha* position, with her trident resting against her leg.







16

AGATE AND DIA- MOND ARCHER'S RING

North India
19th century
Length: 5 cm
Width: 4 cm
Provenance:
Private collection USA
Price: 4.800 USD

OBJECT PRESENTED BY:

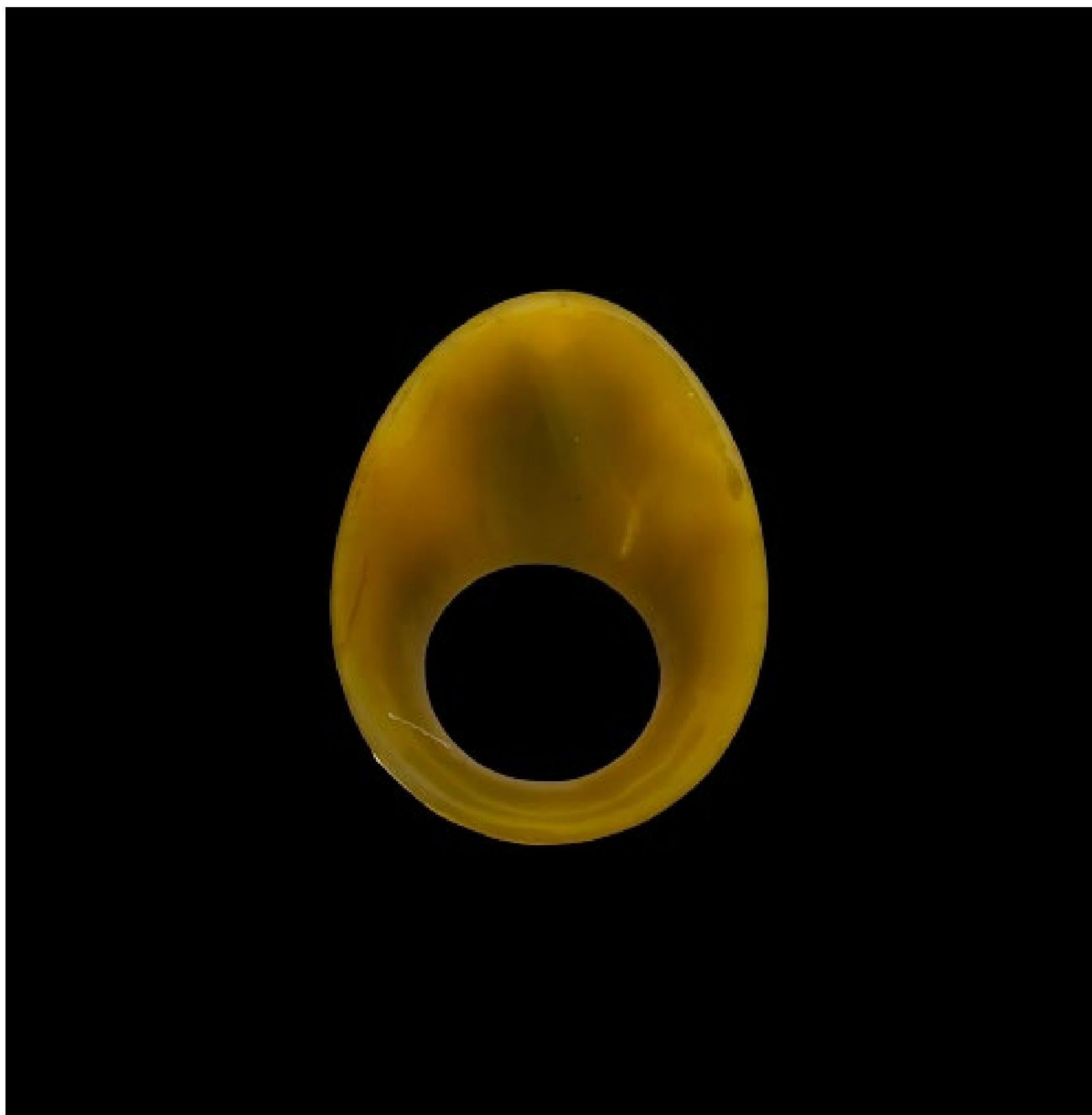
Sue Ollemans
M.: + 44 (0) 7775 566 356
E.: sue@ollemans.com
W: www.ollemans.com

A large smoothly carved agate ring inset with diamonds in the kundan style.

Thumb rings of this shape were worn by archers to improve accuracy without injury to the hand and were likely to have been introduced to the Islamic world by the Mongols. Mughal miniature paintings indicate that archer's rings were key status symbols worn by the court elite.

Paintings often show two or three rings hung from the belt, indicating an individual of high status and it is likely that those with gems in Kundan setting, such as this one, were ceremonial rather than functional objects.





17

**A LARGE DIAMOND
RUBY AND ENAMEL
RING**

Hyderabad, India

19th century

Size: US 7

Provenance:

Private collection, USA

Price: 8.000 USD

A triangular form ring inset with a large foiled central ruby and surrounded with flat-cut diamonds. The reverse has delicate black enamel on incised gold.

OBJECT PRESENTED BY:

Sue Ollemans

M.: + 44 (0) 7775 566 356

E.: sue@ollemans.com

W: www.ollemans.com







18

THANG-STONG RGYAL-PO

Central Tibet

Late 16th – first half of 17th century

Tempera on canvas

D. 83 cm x 64 cm

Provenance :

J. Stewart collection, Europe

Price : 60.000 euros

OBJECT PRESENTED BY:

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On this thang-ka, the main character, of heroic size as is the custom, is the focus of attention.

In Tibetan art up to the 15th century, portraits of holy men are conventional images. Then things changed. The faithful depiction of pontiffs was part of their “bodily relics” whose veneration brought merit on disciples. Thus the traits of this person could indicate he is Thang-tong Gyalpo (1385?-1464?), with his characteristic beard ending in long tufts of hair. This great mystic was a member of the ‘Brug-pa order, a branch of the Bka'-brgyud-pa monastic school. A metallurgist, he was famous for building several iron-chain suspension bridges, a huge achievement at that time. He is also credited with building the Dhungtse Lhakhang stupa near Paro in Bhutan. He also invented Tibetan opera.

This convenient identification remains subject to discussion however. In the most common iconography, Thangtong Gyalpo is seated with his hands in his lap, holding a vase of abundance. In other depictions, he makes various gestures but is identifiable by the iron chain in his right hand. On a wall painting described by David Jackson (2015, p. 135), the two traditions are combined; his right hand, held out toward the ground, holds the chain and the left, in his lap, holds the vase.

Both hands downward, like those of an ascetic at rest, is a rare gesture in Tibetan iconography but instances of it can be found. Within the Pantheon of A asāhasrikā alone, we can find seven monks in this posture (Chandra, 1991, Nos. 1514, 1722, 1729, 1958, 1964, 1977, 2021, 2099 & 2110) but no ascetic.

In the top part of the painting is the sorcerer Padma-sambhava (8th century), which implies that the other characters represented are spiritual descendants of that master, and concerns the study of a text or the practice of a ritual. One of the 25 disciples of Padmasambhava, Sangye Yeshe, wearing the black hat of the ferocious dancers, is located at the left of the main character (Chandra, 1991, Nà. 1660). Opposite him may be Marpa (1012-1096) and below is his disciple, the mystic poet Milarepa (1040-1123). Two major figures in Bka'-brgyud-pa tradition. It is difficult to identify the other monks whose hats belong to the Bk'a-gdams-pa, Sa-skyapa and Bka'-brgyud-pa orders.



The work is part of the “new sMan-bris » (sMan-bris gsar-ma) style” created by the painter Chos-dbyings rgya-mtsho, active circa 1620 to 1660, a style especially appreciated by the 5th Dalai Lama (1617-1682). This painting bears all its characteristics: dark green and brown background, extremely meticulous drawing reminiscent of the art of miniatures. Moreover, certain details are gilded. Motifs such as “ourloupés” clouds and rocks are part of Chinese tradition.

Rare in its highly unusual iconography, remarkable in its refined pictorial treatment, this painting, in spite of its sectarian divergences, falls within the realm of great Tibetan art as found in the grandiose projects of the Grand Ve and perpetuated by Regent Sangs-rgyas rgya-mtsho, who reigned from 1679 to 1705.



19

A DEEP RUSSET AND BROWN JADE CAMEL

China

Ming dynasty

16th-17th century

Length: 5.1 cm

Provenance:

Private English collection

Price on request

OBJECT PRESENTED BY:

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A deep russet and brown jade model of a recumbent camel with its head turned slightly up and to its right, smiling expression and ears pricked back, a saddle on its back between the humps decorated with lion heads, the tail and legs tucked under its body

For a similar jade model of a camel with a saddle see Fung, Sydney (ed.), *Exquisite Jade Carving*, p. 130, no. 106.





20

A PAIR OF BRONZE SCHOLARS

China
Ming Dynasty
16/17th century
Height: 13 cm
Provenance:
Hong Kong collection purchased 2002
Price: 2.800 USD

OBJECT PRESENTED BY:

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21

JADE PENDANT

China

Qianlong (1736-95)

Length: 6.4 cm

Provenance:

Collection of Cheng Huan Q.C., S.C.,
UK

Price on request

A white jade pendant or *xi* with rope-twisted body terminating with a ram's head, the body partially covered in a russet patch, the stone well polished

For a similar pendant, see *Jadeware (III): The Complete Collection of Treasures of the Palace Museum*, p. 17, no. 13; and *Forbidden City*, January 2015, p. 125.

OBJECT PRESENTED BY:

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22

A RUSSET-FLECKED WHITE JADE SEAL

China
18th century
Length: 5.1 cm
Height: 3.5 cm
Price on request

OBJECT PRESENTED BY:

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A russet-flecked white jade seal of irregular pebble form with areas of deep russet inclusions, one corner with an area of dark-grey flecks, the tactile natural form of the stone suited for holding in the hand and well polished, the four-character seal face reading *shizhang silun*

Shizhang silun translates as 'generations of positions at court' or having multiple family generations working in the civil service.









23

EMBROIDERED BED COVER

China

Late Ming/early Qing dynasties

17th century

Embroidery on a satin-weave
ground silk

Height: 243 cm

Width: 176 cm

Provenance:

French collection

Price: 2.000 USD

OBJECT PRESENTED BY:

Alan Kennedy

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This embroidered bedcover was made in China for export to Europe in the 17th century. Europeans had the highest regard for the silks and porcelains made in China. Such items were exported from China in large quantities, and were objects of prestige due to their high cost.

The designs of such bedcovers catered to European taste, often presenting a mixture of birds, flowers, plants and animals, but with a touch of exoticism. Their sizes were based on European bed furniture, and such textiles could serve as bedcovers or as canopies suspended over beds.

In China the color yellow was traditionally reserved for the imperial family, however such color symbolism was not relevant for the European market. There were no such sumptuary restrictions in Europe, although the Chinese prowess for the use of yellow dyes in the coloring of silk was valued by Europeans.





24

MINIATURE OF A MOTHER AND CHILD

Iran

Safavid period

17th century

Polychrome pigments and
gold on paper

Page : 21 x 31,5cm ;

Miniature : 10 x 21,5cm

Provenance:

Private Belgian collection

Price: 22.000 euros

OBJECT PRESENTED BY:

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This painting of a woman and child is a fine example of the pictorial style that was popular in Safavid Persia in the 17th century. The most important painter of the time, Reza Abbasi, had by then been greatly influenced by European pictorial conventions, and the popularity of this style would continue to grow. In a landscape reminiscent of engravings or Flemish paintings, a bare-breasted woman adorned with jewels is enjoying the pleasures of wine while her child plays with her hair.

This album page with gold painted margins is presented in a frame decorated with alternating sections of plant motifs enamelled in polychrome, with red and green beads made from glass paste set on a background of chiselled foliage.







25

BOWL DECORATED WITH BIRDS

Bowl

Kashan, Iran

Late 12th - early 13th century

Lustreware

Height: 6,8 Diam.: 15,6 cm

Provenance:

Formerly in a private French collection

Collection of a French Art collector and
restorer

Price: 6.800 euros

OBJECT PRESENTED BY:

Alexis Renard

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This charming pre-Mongolian ceramic bowl, with its elaborate lustreware decoration, is a very good example of lustreware from the Persian city of Kashan. It is interesting to note that the scale of the design is similar to that of Fatimid lustreware from Egypt.

Its decoration consists of birds and flowers set against a bright background. These motifs, as well as the blue glaze underneath the foot of the bowl, are typical of a type of production that dates back to between 1170 and 1220.

For examples of the same type, see: Pantagloru, O. (2007), *Perpetual Glory, Medieval Islamic Ceramics from the Harvey B. Plotnik Collection*, pp. 130–31, ill. 83 and 84.

See also: Watson, O. (2004), *Ceramics from Islamic Lands, Kuwait National Museum*, the Al-Sabah Collection, p. 349, cat. O.3.







26

HEAD OF BUDDHA

Thailand

Ayutthaya period

17th century

Gilded bronze with a nice green patina

Height: 13 cm

Provenance:

Richard and Sabine de G, Switzerland

Price: 3.500 euros

OBJECT PRESENTED BY:

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This serene and expressive image is a fine example of bronze Buddha sculptures produced during the Ayutthaya kingdom, an important political power in Thailand during four centuries.

The small line carved around the lips and above the eyes is characteristic of the period. The accentuated chin is another typical feature.

The head is flanked by elongated earlobes with out-turned tips and surmounted by a heart-shaped hairline of tight snail-shell hair curls. The arching brows are converging on a narrow nose bridge. The downcast eyes are deeply hollowed for inlay which is still preserved.

A very decorative and complete flame of enlightenment rises from the top of his head, a symbol of the Buddha's wisdom.





27

A GOLD TAKA PENDANT

Central Flores

Ngada

19th century

Gold, gold alloy

6,5 cm x 8 cm

Provenance:

Private Collection, USA

Price: 3.800 USD

OBJECT PRESENTED BY:

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Taka are amongst the most treasured heirlooms. They are the property of the ancestors and are only occasionally used as gifts.

They are hidden away in the treasure houses and only come out when sacrificed to.

Said to resemble the double axe blades of the Dong Son, they are worn on cords or on the forehead.

